

CENTRE ^{OF} VISION



PUBLISHED BY STUDENTS OF —

MASS. NORMAL ART SCHOOL.

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CENTRE of VISION

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M.N.

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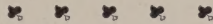
The CENTRE OF VISION wishes every member of the school and Faculty a joyous Thanksgiving and a pleasant vacation.

A Thanksgiving Wish



WITH THE HOPE that these fall days will be our brightest ones ❀ ❀ ❀ That we may reap the benefits of well spent schooldays ❀ ❀ ❀ Let us be joyful then and give thanks for the partial fulfilment of our high hopes ; our true friendships ; our bounteous blessings, all of which we but little appreciate ❀ ❀ ❀ Happy in the thought of some kind deed accomplished and everlasting good gained ❀ ❀ ❀ Happy in strength, fairness, higher ideals, wider lives, moral courage and broader vision ❀ ❀ ❀ This is our Thanksgiving hope ❀ ❀ ❀ Let us rejoice, then, not from a spiritual standpoint, not from moral obligation, not from habit, but from a common-sense appreciation of what good we have got and have done, and on our determination of what good we are going to do ❀ ❀ ❀ Then banish unpleasant thoughts or recollections and think only of the present and future ❀ ❀ ❀ They will be what we make them ❀ ❀ ❀ Let our Thanksgiving wish augur well for these ❀ ❀ ❀ We all have more good than bad in us ❀ ❀ ❀

Thanksgiving—little does that word suggest to the average student mind beyond reading the Governor's Proclamation on the bulletin board, and the thought of having a vacation for a few days, or going back to one's native town to have a good old-fashioned dinner with the old folks, and suffering for a week with its after-effects. Few of us realize why we should practice piety for at least this one day in the year. No matter what our trials may be, there are always some in worse condition. Then let us think seriously of the terrible ordeals and sufferings of our forefathers three centuries ago. How they planted the spirit and fairness of a free nation. How from the effects of this striving and suffering they set apart this day as one of serious reflection. Therefore, fellow-students, be kind, generous, and forgiving on that day of all days in the year. Let no selfish or pessimistic thought cloud our minds. If we try this, we will be happier, and the blessings of all will fall upon us.

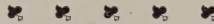


We again hear talk of introducing athletics into our school. Athletics never will be run in this school again. They were attempted when conditions for such were far better than they are now, and were a dismal failure. So many things made them thus that we refuse to dwell on them. It was simply the case of wrong fellows having them in charge. Don't be hasty and blame the faculty. They are right. If you knew our athletic history, you would think the same. We cannot think of basket ball or any other kind of athletics in a serious way. It conjures up to our mind, that is, to those few who were interested in clean, honest sport, so many disagreeable, if not maddening circumstances, that this paper will not sanction or lend a hand to promote something that will only bring discredit and trouble to the students of this school. Those fellows who were in athletics when we had them here know the truth of this. The school is now in the throes of an elevating and wholesome school spirit. We have the paper, the Glee Club, and numerous dances. Why not support these well, instead of clamoring for something that has proved unworthy?

At the time of going to press, the cover design had not been decided upon. Full credit will be given to the designer in this column next month. The initial letter this month is the work of Miss Lancaster, of the Public School Class, and the design around the Glee Club pictures the work of the staff artist.



We are very glad to see that the Glee Club has organized again. They can always rely on full support from this paper. The officers are of such good standing before the school that they deserve the unqualified support of all the students. We are glad to see that the two lower classes are so well represented. We think this augurs well for the future of the club. All those who heard last year's concert will be glad to know that Fox, 1907, our good-natured centrepiece, is president. Then again, Mr. Calderwood will train the club, another testimonial to good judgment. The Glee Club is now an established school society. This year will place it on a solid basis. Fellows, your school spirit should be up and doing. Support the Glee Club. Their success is your success.



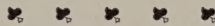
The following have been appointed class editors from their respective classes. They will be expected to take copies at noon the day of issue from the business manager, and get rid of as many as possible, having ten cents to show for each one sold. We reiterate what our last month's editorial said, that the notes must be more serious, to conform with the other departments of the paper:—

1905—Maude E. Black, Griswold Tyng.

1906—Walter N. Stiles, Sarah H. Larrabee.

1907—James K. Bonnar, Edward A. Fox.

1908—Percy A. Brigham, Charles A. Perry.



J. E. Purdy & Co. have been chosen photographers to the class of 1905. After an exhaustive and exceedingly fair test, the above firm was chosen, firstly, on account of work submitted; secondly, rates; thirdly, their capacity of turning out work without delay. Tickets for class rates can be obtained of photograph committee of 1905. Good for any member of the school or friends. Have your pictures taken early.

To Think Over

Every one is looking forward to making merry on the morrow. The "seventeenth of November" has been an important and joyously-anticipated date in the minds of the Freshmen. And why not? Can you not remember that day when, with hearts overflowing with gratitude, you desired to thank the Seniors for their generosity in tendering you a reception? And now it is our turn to greet the entering class. My earnest wish is that the welcome be a sincere one.

Fellow-students, let us not be blinded to existing facts. You know, and I know, that this reception to Freshmen is too often little more than a name. Oh, true, they are bidden come gratis, have the use of the hall, and the privilege of looking upon the upper-classmen—what more?

Can you also remember being initiated into the dark mysteries of filling out your dance order a very few weeks before the pleasant event? It was rather bewildering, but not yours to question. No, in feverish haste you checked off the numbers because (let me whisper it) every one did! Naturally, you exchanged with members of your own class, as the students of the other classes did with theirs. Consequently, on the day following the affair, the upper-classmen passed you with that same stony "I-know-you-not" expression that met you when you first entered the school and felt just a wee bit lonesome in your new surroundings.

This was never meant to be the spirit of the thing, I am sure. As the function is primarily for the Freshmen, it is the business of all, we Seniors especially, to seek out the new-comers, present them to our classmates and our friends, secure dances for them, if they so wish; in a word, put out every effort to make them feel at home. Then would the welcome be "from the heart, and not merely from the lips."

As for this long-standing evil of filling out dance orders ahead of time, too much cannot be said against it. Why will students follow in the same rut year after year? When will there be a majority with the moral courage to protest? However, in

Mr. Munsell's Universal System of Color Classification

L. M. M.

On the evening of October 27, Albert H. Munsell delivered a highly interesting lecture on "Color" before the Society of Arts, which held its meeting at the Walker Building of the Institute of Technology, Professor Cross presiding.

An invitation having been extended to the students of the Normal Art, a goodly number attended, for, aside from the fact that it is an esteemed privilege to hear Mr. Munsell upon any subject, that as yet unsettled question of color classification is of vital interest.

In brief, following are the salient points of the discourse:—

It is important that there be found some simple form of naming colors, which can easily be understood by all persons. As it is now, there is little agreement. The painter says, "Too hot, too cold, too light, too dark," using pigment names for colors. The scientist will refer to "wave-lengths of color," while business men use most unfamiliar terms on their sample cards, it being the aim to give unintelligible names to colors in order to control them. Children, on the other hand, refer to colors as red, yellow, blue, or green. Now if we could say very simply just what kind of red, yellow, etc., the problem would be solved.

It is generally ignored that color has three qualities or dimensions. It has hue, popularly defined by terms of red, yellow, green, blue, and purple. Yet this does not define the value on the chroma. The value is the amount of light reflected to the eye by various hues, popularly called brightness or luminosity. This is independent of hue and chroma. The chroma is the strength of color, popularly described as intense, pure, bright, or saturate.

Mr. Munsell's system is different from preceding ones, in that it is based upon measurements which may be verified. This made it necessary to invent a new instrument by which to measure color in daylight. Mr. Munsell showed a new form of daylight photometer, which he himself devised, and which is an invaluable aid to quick study.

After this the three color dimensions were brought together in an ingenious model called the "color tree," trunk and branches

being so proportioned as to place every color in a measured relation to the extremes of black and white. Any color may be named by degrees of hue, value, and chroma.

A rotating color sphere was used to establish a balance of colors, five of the balanced colors being reproduced in enamel, to safeguard the permanence of the system.

The application of this system to practical color work is provided for in a set of charts standardized by the five enamels, which serve in color as the tuning fork in music. The charts are made with a notation based on scales of hue, value, and chroma, so that any kind of color sensation is defined by a letter and two numerals. This constitutes a color code which can readily be written or telegraphed.

The lecture was fully illustrated by models, color diagrams on the blackboard, and by a spectrum thrown on a screen. Not once did interest flag, and so great a success did Mr. Munsell score that those professors who were not present on this occasion have asked for a private seance.

Is Artistic Boston Bled ?

On Wednesday, October 26, the Copley Society held a meeting of its governing board, to protest against the unwarranted governmental policy that makes the tax on picture frames possible. However, no action was taken. Yet the Museum authorities justly complain.

The Boston Herald says: "Perhaps action in the circumstances is useless. The Nation seems to think so, for it says editorially: 'The plight of the Museum authorities is indeed pitiable. They denounce the law and its interpretation as unjust, as if that would help the matter, and ignore the simple means by which the most drastic law may be made flexible. Has not Massachusetts a senator? Surely the heart that was touched by the wailing of the pickled sheepskins will not turn to marble when art holds out her manacled hands.'

"It may be said, *entre nous*, that Senator Lodge last spring received an unofficial plaint from one connected with the Whistler exhibition, and that he expressed himself as properly indignant

that so barbaric laws should hinder the Copley Society in its great educational work, but protested that as long as the laws are as they are, he could do nothing but hope to get them changed some time.

"In rebuttal of this falling back upon the letter of the law, another member of the Copley Society alleges that pictures were sent under similar conditions to St. Louis last spring from Europe, via another port than Boston, and that no tax whatever was levied upon the frames of these pictures, a direct proof, it must seem, that not the law, but locality, determines the question of imposition."

The writer is inclined to think if the thoughts of several artists are any criterion to go by, that perhaps if the art societies of Boston were more democratic and less exclusive, and if instead of society dollars, real unadulterated art reigned supreme, then such conditions, if they are local,—and we have no absolute proof of this as yet,—would be obliterated. Those government officers in charge of such affairs realize these conditions. High society raves over exhibitions in a manner that shows hypocrisy right on the surface. The afternoon teas and the wearing apparel of well-known society stars are the real exhibition. We give the public very little credit for appreciating real art.

To those who doubt this we refer to newspaper descriptions of the society teas and receptions that were held in Copley Hall the afternoons during the Whistler exhibit.

We cannot possibly see why the Museum, that uplifter of city character and ideals, should be obliged to suffer by such a law, for where is there more freedom for the public? Here the poor are on an equality with the rich in sharing the glories of the great art works of centuries. And everything is free.

However, this is written by a mere student. It may seem puerile to some, yet it is true. The writer is not so dense or narrow but what he realizes that large exhibitions need capital to push them through, that an exhibition like the Whistler one takes a small fortune, but money is also coming in from door receipts. Yet does this require high society to control art? We claim—and justly, too,—that art should be first, and, if necessary, let wealth patronize it. Conditions reverse this order.

We have wandered a little from the subject, yet all these things bear indirectly on it. Is it any wonder, then, that a great many Boston artists have to choose between "pot-boiling" and starvation? Narrow Boston hates to hear the truth; it also hates to see itself as others do. If these conditions were remedied, an unjust tax might be remedied. A man has scruples against bleeding a poor artist, but has he the same for a millionaire?

An Incident of Art

Gustave Dore was constantly the traveling companion of the Baron Charles Davillier (who bequeathed a wonderful collection to the Louvre) while the latter traveled in Spain, and many were the amusing adventures which these men had to relate.

One afternoon they went to a village near Seville to make studies of characters. (Mr. Dore illustrated Mr. Davillier's books.)

The village had a very bad reputation, and the inhabitants were mostly highwaymen. In the evening, after dinner at the inn, the natives sang and danced for the edification of the strangers.

Dore was delighted, but being himself an artist, he wished to reciprocate and give the natives an idea of French popular dancing; so he asked Davillier to play him something on the guitar, and then went through all the figures of the most fantastic "cavalier seul," as executed at the Elysee Montmartre, and ended by dancing on his hands with his feet in the air.

Alas! his waistcoat pockets were full of gold pieces, which rolled all over the floor. "We are lost," thought the baron, "and shall never get back safely to Seville!" But the highwaymen were so pleased with Dore's choregraphic talents that they picked up all the gold, returned it to him, and accompanied him and Davillier to the gates of Seville, in order to protect them against robbers!—Theo. Child.

I asked a miss to define a kiss,
In an artistic rule,
"A composition, sir," she said,
"Of the Impressionistic School."



GLEE CLUB OFFICERS

Brigham, 1908

Perry, 1908

McLaughlin, 1908

Fox, Pres., 1907

The Exposition Art Awards

The Exposition art awards have been made public. The grand prize for paintings was won by John S. Sargent, of London, while to John La Farge, of New York, was awarded a diploma, with medal of honor. Following is the list of some of those to whom were awarded gold medals :—

Theodora W. Thayer, Laura C. Hills, and Lucia F. Fuller, miniatures; Horatio Walker, Leonard Ochtman, and George H. Hallowell, water-colors; Childe Hassam and Henry Muhrman, pastels; Frederick P. Vinton, George De Forest Brush, Horatio Walker, William Sargent Kendall, H. Bolton Jones, Childe Hassam, John W. Alexander, Cecilia Beaux, Joseph R. De Camp, J. Hamilton McLure, George H. Broughton, J. Gori Melchers, oils; Kenyon, Edward H. Blochfield, and Frank W. Benson, murals.

Silver medals were given, among others, to Lydia F. Emmett, for miniature; Henry B. Snell, for pastel; Sarah C. Sears, Alexander Schilling, Charles P. Cruppe, Rosina Emmett, Sherwood and Jules Guerin, for water-colors; and for oils, to Edward H. Potthast, Charles C. Curran, Louis Loeb, Benjamin Foster, George H. Bogart, Francis C. Jones, and Willard L. Metcalf.

For engravings and lithographs, silver medals were given to J. Alden Weir and Otto H. Bacher.

Timothy Cole won the grand prize for wood engraving. Gold medals went to Gustav Kruell and Frank French.

The grand prizes in sculpture were won by Paul Wayland Bartlett, J. Q. A. Ward, and Augustus St. Gaudens; the gold medals by George Gray Barnard Potter (collaborator with D. C. French), Karl T. F. Bitter, Charles H. Niehaus, Herbert Adams, Isadore Konti, A. Phinister Proctor, Gutson Borglum, Loreda Taft, Bessie Porter Vonnoh, Charles A. Lopez, Cyrus E. Dallin, and Solon Borglum.

Herbert Adams is a graduate of our school, and Messrs. Dallin and De Camp are instructors here.

"Perspec"

All the people died who formed it,
 All the people die who teach it,
 All the people die who learn it,
 Blessed death, they surely earn it.

A 1908 Student to His Pa—No. 1

Dear Pa: I arrived safe and sound, and engaged a room on Cumberland street. They say that street is good. It was called the Back Bay once, but since the "Tech" boys have engaged rooms on that street, they changed it to the South End. I suppose most of the boys came from the South, that is why they changed the name of the district. Well, I like Art all right, but it doesn't seem to like me. I went into the Public Library last Sunday. They have got some paintings on the wall that look pretty good to me, but I like "Bill" Jones' scenes in the town Opera House better. One of the Seniors in the Normal Art took me through Chinatown last night. I never saw so many Chinamen together at once. I had some chop-sui. My friend said it was made of rats and all kinds of stuff jumbled up together. Well, I thought when I saw it that it was true. They had lots of stringy things in it that he said were rats' tails. He liked it, and ordered more. It made me sick. Oh, my lands, pa, and tea without sugar or milk! Well, I was glad when I was through. I have got a nice teacher. He has lots of curly hair. He laughs at me. Well, I suppose I am a hay-seedy looking specimen. Well, good-by, dad. Love to ma and Sister Sue and the dog. Send me the check by Monday.

Your innocent son,
Percy.



To Think Over

(Continued from page 25.)

justice be it said, there are a few who will not follow this ridiculous custom.

It is not from unkindness that I have been prompted to speak thus frankly, but from the desire to invite a little serious reflection. I feel confident that all will endeavor to make the affair a sincere success, so that in time to come the Freshmen will look back upon the evening as one of the most enjoyable they have ever spent.—Aemir.

1905 Class Meeting

The class of 1905 held its election of officers Friday, October 21, in the Public School Class room. There were several contests among the girls for office, but all seemed to unite for president. An executive committee of six was appointed by the president. This committee includes class day, photograph, and reception committees, and was chosen with the idea of having representatives from all sections of the Senior class.

Officers: President, Frederick W. Ried; vice-president, Lucy D. Taylor; secretary (resigned), Harriet P. Richards; treasurer, Jennie C. Clark.

Executive committee: Frank L. Cerie, Mary A. Dodge, Maude E. Black, Public School Class; Griswold Tyng, Rachel Weston, Portrait Class; Albert B. Wing, Class C.

Freshman reception committee: F. W. Ried, F. L. Cerie, Albert B. Wing.

1906 Class Meeting

The class of 1906 held a class meeting October 28. This seems to be a new departure in the school. Formerly only the Freshman and Senior classes organized, but now the Juniors have added another welcome precedent for incoming classes to follow. Why can't the Juniors come up to their expectation of having a "Prom"? The class of 1905 will aid in any way they can. Let the school support this idea. The following officers were elected:—

President, Ernest W. Watson; vice-president, Anna F. Rogers; secretary, Annie B. Benson; treasurer, Charles E. Johnson.

Executive committee: Frank M. Gracey, Royal B. Farnum, Jean Kimber.

"Prom" committee: Walter S. Stiles, Mary E. Seaborn, Rita B. Grant.

The editor wishes a story for next month's issue—one of about one thousand words. This story must not be a mushy-mushy love affair.

Michael Angelo

"In his interior light
 Awoke those shapes of might
 Once known, that never die.
 Forms of Titanic birth,
 The elder brood of earth,
 That fill the mind more grandly than they charm the eye.

 "Like some cathedral spire
 That takes the earliest fire
 Of morn, he towered sublime.
 O'er names and fames of mark,
 Whose lights to his were dark,
 Facing the east, he caught a glow beyond his time.

 "A heaven of larger zone
 Not theirs, but his, was thrown
 O'er old and wonted themes.
 The fires within his soul
 Shine like an aureole
 Around the prophets old and sibyls of his dreams."

—Anon.

A Comparison

That fate can be ironical was well demonstrated the night of the Tech-Harvard parade, when Boston's police commissioner was in Cambridge lecturing upon Boston's efficient police force, while that same force, having but the slightest provocation, had become a maniacal mob, striking down men and women in their unappeasable frenzy. In marked contrast seem the police of Cambridge. There a mere handful of patrolmen carries Harvard, with her thousands of students, through many a "bloody Monday" and red-letter night, with seldom any personal injury being done or property damaged.

Remember, we have some advertisers who look to us for results. This month's issue reaches the top notch of paid advertising. It must pay. Just do your little part and mention your paper.

Brief History of Drawing in the Japanese Public Schools — A. Shirahama

By L. M. M. Copyright, 1904, by F. W. Ried

[Akira Shirahama, professor at the Imperial Art School of Tokyo, has been sent by the Japanese government to America, in order to observe the methods of teaching drawing in the public schools, and is now studying in the Public School Class of the Massachusetts Normal Art School, through the kindness of Mr. George Bartlett, its principal.]

I am very glad to have the opportunity of speaking on the brief history of art instruction in the Japanese Public Schools. Notwithstanding the exceedingly early origin of fine art in Japan, its adoption into our system of public education is of quite recent date.

It was not until the era of the Tokugawa Shogunate ended, forty years ago, that the government of the Shogunate founded the "Studio of Foreign Books," where books of various languages were translated into Japanese. At the same time, the "Bureau of Drawing" was annexed to the establishment, for the purpose of studying Dutch painting, under the directorship of Mr. Kawakami, Messrs. Miyamoto, Takahashi, and others being his assistants. The "Bureau" admitted students of drawing from all parts of the country.

No doubt this was the very beginning of adopting European art as a branch of Japanese education. But the fall of the Shogunate, immediately followed by the "Boshin" Civil War, brought the "Bureau" to such a sad fate that it was compelled to close for a time.

The Restoration completed, and the title of old era changed to Meiji, the necessity of having drawing again made itself felt, especially so in the education of the naval and army officers. It was soon introduced into their courses of study. The instructor at that time was the above-mentioned Mr. Kawakami, who was succeeded by Messrs. Koyama, Kano, and others.

Although matters were thus hopefully progressing, this was but the dawn, so to speak, until drawing should be introduced into the public schools.

In 1874, Mr. Guerrinot, a French painter, was engaged as

instructor of drawing in the Army Officers' Seminary. As he was an architect, as well as a painter, he built a special room in the schoolyard, where regular lessons in art were given.

Three years later, when we had reformed the ancient mode of "National Education," and established the "Public Schools" according to European system, one of Mr. Guerrinot's assistants published a text-book on drawing, a copy of which was given to each student preparing to teach. In the meanwhile, Messrs. Yamakawa, Kano, and others published their own text-books, on lead pencil drawing, with wood-cuts. Year after year pencil drawing was practiced in the common schools, but was of little value, as the pupils were taught to trace the book illustrations on "Gakeisha" (point paper).

In 1879 Shuji Izawa returned from America, where he had been sent to study. He was appointed President of the Tokyo Normal School the same year. He at once carried out the theories of education which prevailed in America, making Mr. Koyama instructor of drawing in the school. The latter took great pains in aiding Mr. Izawa reform the methods of teaching.

Previous to this, the Minister of the Educational Department, having issued the Public School Law, ordered Mr. Miyamoto to compile a text-book on drawing. This was the first public school text-book of drawing ever published in Japan. Mr. Izawa, having been made director of the Compiling Office of the Educational Department, he, with the help of Mr. Asai, revised Mr. Miyamoto's book. It was then distributed among all the public schools.

Up to 1884 no other improvements set in. We may call this stage (the period between 1874 and 1884) the dawn of art instruction in the public schools.

In July, 1884, the minister ordered the Bureau of Special Education and the Bureau of Common Education to make investigations in the matter of drawing. In November, 1885, the "Drawing Investigation Section" was established by the Bureau of Special Education. Professor Fenollosa, an American, Messrs. Okakura, Kano, and Hashimoto were its chief members.

They discussed as follows: "What would be the effect if we introduced brush-drawing into the public schools? Although it

is eleven years since drawing has been a branch of the studies, yet only Western methods have been employed. We have not considered our native art, which ranks us as the nation of Fine Arts in the Far East. The time has come to reform art teaching in the public schools."

After nearly half a year's strict investigation, the committee expressed an unbounded admiration for the native drawing. Twelve articles were drawn up, of which here are a few:—

Be it resolved, that: Pupils draw geometrical figures; figures of natural objects; study designing, study illustrating; prepare for artists, instill love of beautiful in all about them, etc., but they did not speak of cultivating the different mental powers, nor yet of moral habits. They concluded thus, "that to obtain the best results, we should prefer our native methods," i. e., Japanese brush-drawing.

In order to decide, Mr. Okakura (strong advocate of brush-drawing) was sent abroad to investigate the foreign methods of painting. He was all the more strengthened in his belief when he discovered the eager admiration which had arisen for our art among both Americans and Europeans; so that native brush-drawing was introduced into the two normal schools (and their attached institutes). As a result of this experiment, the movement spread to the common schools.

Then arose a great difference of opinion between the followers of pencil-drawing and brush-drawing methods. The latter method was adopted by nearly half the schools. Therefore, innumerable text-books on the subject were published. But, sad to say, the instruction of this period did not bring about good results, as the teacher simply traced the drawings from the text-books, thus leading people to forget the true value of art.

During the last few years interest has again been renewed, and great zeal is evinced by all the educational circles. And again has arisen the controversy between those who uphold pencil drawing and those who favor brush-work. Now is the time ripe for a third reformation. We believe the day is at hand when the Japanese people will see the true value of drawing in the public school educational system,



Etta M. Graves

"Not failure, but low aim, is crime."

"What entered into thee

That was, is, and shall be."

—Browning.

The Boston Museum of Fine Arts reports a conspicuous loan in the painting by Gustave Courbet, "The Quarry," lent by Henry Sayles. This was exhibited in the Salon of 1857, and marked Courbet's leadership in the realist movement in France in its early stage.—"Studio."

The exhibition of engraved and etched portraits of the sixteenth and seventeenth centuries in the print rooms of the Art Museum is nearly at an end. We would advise all who have not already done so to see these, specially the works of Rembrandt, which are among the great treasures of the collection.

The first American Photographers' Salon has John La Farge for chairman of its jury of selection. An exhibition will be given in Boston in May.

The exhibitions in the Fine Arts Department of the Boston Public Library for the remainder of the year are as follows:—

November 1—Recent American art. (The photographs are for the most part contributed by the artist.)

November 14—Ancient Rome.

November 28—Illuminated manuscripts.

December 5—Early Renaissance of Italy.

December 12—Specimens of early printing.

This year is the centenary of the death of the eccentric genius, George Moreland. He is famous for his rural scenes in which he is unsurpassed. His skill in depicting all manner of life lay in his wonderful ability to produce accurately from memory scenes he had witnessed.

A semi-centennial exhibition of oils and sculpture is being given at the Boston Art Club, November 5-19.

Water-color paintings by Henry Plympton Spaulding are being exhibited at the gallery of C. E. Cobb.

The public is anxiously waiting to see the six new bronze doors—by Daniel Chester French—that are being placed at the entrance to the Boston Public Library.

Those wishing to visit the Library Department of the Art Museum will now find it at the right of the stairway, on the basement floor, adjoining the photograph room. It is a great improvement in light, space, and quiet.

Henry B. Fuller's large picture called "Illusions," which was premiated at the Buffalo Exposition, was put on exhibition in the fourth gallery of the Museum of Fine Arts. It has been loaned to the institution for an indefinite period.

Mr. Fuller's picture has been hung over the door that leads into the American room. In accordance with a scheme of Curator Potter's, the larger paintings in the fourth gallery are all being "skied," since it has become evident that they can best be seen from below, and that the lighting is best above the level of the windows.

Forthcoming Washington exhibitions, besides that of the Water Color Club, are the American Photographic Salon, January 16-February 1; Society of Washington Artists, fifteenth annual exhibition, March 15, April 15; Capital City Camera Club, April 20-May 3. The trustees of the Corcoran Art Gallery have renewed their offer of prizes for the three best pictures at the exhibition of the Society of Washington Artists.



A First Impression of Anatomy

Away back we used to think of and look upon the human skeleton with a feeling somewhat akin to fear. Familiarity has, of course, caused most of us to lose that feeling, until now, as we pass the skeleton in the lecture hall, we are inclined to reach out and give the bony hand a friendly shake.

Alumni Notes

Send all news to J. Winthrop Andrews, 104 Grape Street, Chicopee, Mass.

Of the 1,350 students that have been enrolled in the Massachusetts Normal Art School, the great majority have chosen to be art teachers. For this the school should be proud, as the founders surely wished it to be thus. The art field in general has felt the influence of this institution from the portrait and landscape painters, sculptors, illustrators, stained glass and textile designers, interior decorators, draughtsmen, inventors, lecturers, and many others who have gone out from its nurturing arms.

Some of these are brought together at various times to compare notes, ideas, and ideals, and renew old friendships through the Eastern Art Teachers' Association, the Massachusetts Normal Art School Alumni Association, the Council of Supervisors, and other associations, and by them the influence of the school is broadened.

Still other great influences in spreading the knowledge of the efficiency of the Normal Art School are the World's Fairs. At the last Paris Exposition the Massachusetts Normal Art School won the gold medal for the general fine quality of its work and the breadth of its art training. Now again at the St. Louis Exposition the school has won the gold medal. We should all be proud to say that we were brought up in this broad-minded institution, and should do all in our power to further its influence.

We of Massachusetts should also be glad to hear that the educational exhibit of this state has won the grand prize. Again, Massachusetts has also won the grand prize in the exhibit of the State Library Association. An enormous chart eleven feet by eighteen feet, showing all the free libraries in angular perspective, in pen and ink, was the special feature of this exhibit, and gave an extremely vivid idea of the number and relative situations of the buildings. It is with a great deal of pleasure we hear that its designer, George H. Bartlett, our principal, has been presented a silver medal for its excellence.

We are all anxiously awaiting the publication on "Cams," by George Jepson, our instructor of mechanical drawing. In the semi-centennial exhibition of the Boston Art Club, Ernest Major exhibits two of his paintings.

George T. Sperry, of Westfield, has arranged a series of meetings for the year. The speakers are Walter Sargent, Frank A. Parsons, Cheshire L. Boone and Henry T. Bailey.

Miss Morton, of the Chelsea High School, is introducing loom weaving into her school. The progress of the work will surely be watched with interest.

The articles on manual work in the high schools published in the School Arts Book by Augustus F. Rose, of Providence, are clear and interesting, and should be read by those interested in advanced manual work.

Fred H. Daniels, who, with many others of the school alumni, visited Berne this summer, has already given some interesting lectures on his travels abroad. William P. Henderson, who has recently returned from study in Europe, is instructor of painting and portraiture at the Art Institute, Chicago. Leslie P. Thompson is in Europe, having won the Paige traveling scholarship of the Boston Art Museum. C. H. Richert, Miss S. P. Grosvenor, and H. C. Dunbar are taking a post-graduate course in the Portrait Class of the Normal Art School.

Last June Miss Bessie E. Spencer, of Dorchester, was married to Lyman Hewins. In July Ralph Doe, of '02, married Miss Caroline L. Hoyting, of Waltham.

The general Alumni publishes each month a very valuable paper, for those near Boston, giving a list of all the exhibits for the month. Non-members can procure the same for the year by sending twenty-five cents to W. J. Edwards, 50 High street, Malden.

As the alumni of the Normal Art School feel the galleries of the Boston Art Museum are almost a part of their school, it seems fitting to keep them informed of the important changes that take place in that institution so often visited by us when in school.

The new Homer head in the corridor of the museum is considered to be the best in existence. The picture galleries are being re-arranged, and will be greatly improved. Room I. will contain a selected number of old masters; Room II. a selection of the early American painters; Room III., English and French painters of the eighteenth and nineteenth centuries; Room IV.

for the first time will be devoted to American artists; Room V. will be devoted for the first time to French painters. In all these rooms greater space has been given each picture than ever before, thus showing each one to its best advantage, as in the Pitti Gallery, Florence. The library of the museum will be open on Saturdays and Sundays for the first time. The museum now opens every Monday at 9 P. M.

In an early issue it is hoped to publish the names of as large a number of the graduates of the Normal Art School as possible, and the positions held by them.

J. Winthrop Andrews.

Exchanges

Frank M. Gracey

We have now an exchange desk. Desk 14 in the advanced architecture studio has been set apart for that purpose. The exchanges of the current month will be kept in it, and may be examined before school and at the recesses. At all other times the desk will be locked, in order that no one may be tempted to break school rules. Come and see how our paper compares with others. The exchange editor will be glad to receive suggestions, if you know of a good college or other school paper with which we do not now exchange.

The Harvard Lampoon is always good. Its originality is refreshing. We are especially pleased with this month's clever cartoons.

Boston University Beacon has become a bi-weekly. Its first number welcomes the new president of B. U., and contains an autograph letter of congratulation from Governor Bates.

We acknowledge receipt of the following exchanges: Beacon, Boston University; High School Review, Boone, Ia.; Imp, Brighton; Cambridge Latin and High School Review; Stator, Corning, N. Y.; Lowell Textile Journal; Lowell High School Review; Usonian, Malden; School Bell Echoes, Merrill, Wis.; Red and Black, Philadelphia; Advance, Salem; Skirmisher, San Mateo, Cal.; Cherry and White, Williamsport, R. I.; Somerville High School Radiator.

The Raconteur

When you're getting good an' busy,
And with work your brain is dizzy,
Then he comes in all his glory
With a brand-new funny story.
If it's one you've heard before,
And you do not chance to roar,
He will grab you and control you,
He will blandly buttonhole you,
As you back out toward the door,
And start in to tell some more.
And the hours go on retreating,
And the clock keeps up its beating,
Still repeating, still repeating,
"Art is long and time is fleeting."
What cares he though landlords clamor,
And the auctioneer's rude hammer
O'er his head the victim sees,
Like the sword of Damocles!
What though you, in consternation,
See your train pull from the station,
While, just half a minute late,
You must stand outside the gate.
Like some cold, tyrannic master,
He will laugh at your disaster,
And the story of your sorrow
He will carry on the morrow,
With a smile on every feature,
To some other busy creature.
He will tell it—he will yell it,
And with chuckles he will swell it,
Caring not what griefs unfold,
If he gets his story told.

—Washington Star.

Normal Art School Sympathy

It was with sincere regret that the students heard of the destruction of the Harcourt Studios by fire last Friday night. Little do they realize what a loss it is to the artistic world. Mr. De Camp, Mr. Martin, and Mr. Hamilton lost all that was in their studios, and not one of them had a cent of insurance. It was pathetic to see Mr. Hamilton look over the ruins of his studio, and gaze sorrowfully on what were once beautiful creations, and on which the best hours of a successful career were spent. Mr. De Camp, it is said, stood hypnotized many hours watching the flames as they devoured the work of thirty long years of hard, conscientious study.

Mr. Martin showed the great sorrow within him. His loss meant much to his recently-established reputation as one of the foremost arts and craftsmen of the country. Mr. Major had a narrow escape. He had his furniture and pictures all ready to move.



1906 Notes

We are glad to welcome back our classmate, Miss Maud Park. The class extends its sincere sympathy to her in her recent bereavement.

For the convenience of borrowers and others, we recommend that signs be placed on all casts, easels, etc., which are "in use."

We are well represented this year in the Design Class.

The CENTRE OF VISION needs our help in the line of cover designs.

Every Thursday after lunch the pupils in Mr. Munsell's division stand their work in a line for class criticism by one of their number. The critic is chosen according to rank—alphabetically—and the effort to put his or her ideas into words is very helpful. It is an especially good plan for those who are to form the Public School Class of 1906.

Silence is our Golden Rule. Sometimes 'tis torture.

"The Tilers" will again be heard from. Expect to see something original happen.

1907 Notes

At a meeting of the class on November 4, the following officers were elected for the ensuing year: President, Chester L. Thorndike; vice-president, Lena L. Lewis; treasurer, Harley M. Perkins; secretary, Jessie C. Morse. A committee of five was also appointed to draw up a constitution.

What happened to Kolsky?

Echoes from Mr. Major's studio:—

Hully gee; swat it!

Visualize. Visualize. Visualize.

Don't do so much painting, but paint more.

How many have taken a "mental somersault"?

Beware of the "pie truck." You can't paint on a "pie constitution."

A bunch of Freshies: "Cheese it!" "Here comes an instructor!" Then Anthony quietly smiled and stroked his Van Dyke.

But among all our joys, there was no one that more filled our hearts than the disappearing countenance of the "Boy Joe."

Those desiring a few hints on composition will do well to hunt up the back copy of the CENTRE OF VISION for last February and read "A Few Dos and Don'ts of Composition."



1908 Notes

Somerville High is represented in Class A by Misses Brown, Butterfield, Hale, Hardy, and Messrs. Brigham, Perry, McLaughlin, and Weaver.

What did the Scarabeous say? Ask the Wogglebug.

Classmates, you are asked to take pity on the curator and assistants in their tedious work of translating Hieroglyphics—in other words, please have some care in the way you write your name on the pad.

A pair in the Art School
Attempted to waltz,
But Cross let a roar,
And they waltzed out the door.

As usual, the Freshman class is the finest yet entered, surpassing all previous records in their examinations.

We have cornered three Glee Club offices. 1908 are not so slow.

Although we are the youngest class in the school, we do not have to resort to milk and Mellin's Food, as some of the upper class members do.

All Freshies attend the reception to-morrow night. Never mind your dress suit. Come, anyway.

We wish to thank the Senior class for their appreciation of 1908. We hope we can do something for them before the year is out.

Miss C. Gale and K. E. Johnson represent our class on the Reception Committee. Ried, president of 1905, made a popular choice.

Our Senior president looked embarrassed when he entered the hall. We can't blame him.

Nineteen-eight officers elected are: Percy A. Brigham, president; Clara M. Gale, vice-president; Charles A. Perry, secretary; Polly M. Leavitt, treasurer.

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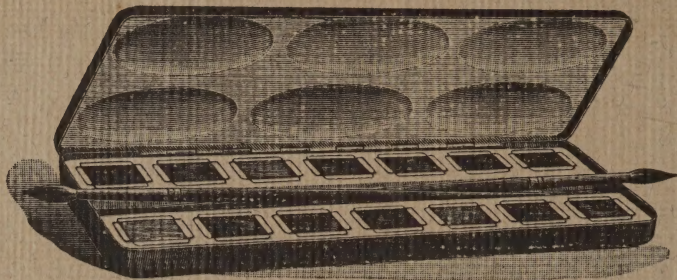
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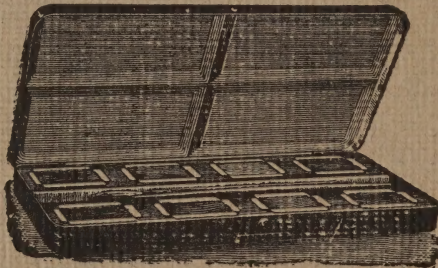
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